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A
MANUAL
OF
GREEK PROSODY.

BY THE
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Second Master of the Glasgow Collegiate School, and late Scholar of
University College, Oxford.

WRITTEN FOR, AND USED BY,
THE SENIOR CLASSES OF THE COLLEGIATE SCHOOL.

GLASGOW;
JOHN SMITH AND SON;
WILLIAM BLACKWOOD AND SONS, EDINBURGH AND LONDON.
MDCCKLIII.



TO

THE REV. ISAAC HITCHEN, M.A.,

OF PEMBROKE COLLEGE, CAMBRIDGE,

HEAD MASTER OF THE GLASGOW COLLEGIATE SCHOOL,

THE FOLLOWING PAGES ARE INSCRIBED,

UNDER A SENSE OF MUCH OBLIGATION AND SINCERE ESTEEM AND REGARD,

By his faithful friend,

THE AUTHOR.

MANUAL
OF
GREEK PROSODY.

SCHEMES OF REGULAR METRES.

GREEK PROSODY.

INTRODUCTION.

THE following pages pretend to little of originality. Their object is to place before the reader the different Greek metres in as simple a form as possible. He is left purposely to form his own rules, which is easily done from a glance at each scheme, the regular foot being placed in its own situations in black, while its allowable substitutes are subjoined in their respective positions in red. Those variations only which from their frequent occurrence have acquired a specific name, are reserved for a Second Part, in order to prevent needless confusion.

In each scheme the most usual system is given as an example, the rules applying almost invariably to every length of the verse.

A few general principles only will be given to facilitate the application of the systems.

It is to be observed—

First,—That any metre will admit, except in certain places peculiar to itself, any foot which is of equal power to itself, whether resolved or not.

Secondly,—It will admit a foot of even greater power than itself, in places where the voice rests more than others. This place will of course vary with the species of verse.

Thirdly,—Some allow a foot of less power, if the sound be similar.

Thus, in the first case, the Dactylic or Anapæstic metres admit the Spondee. The Iambic admits the Tribrach.

In the second, the Iambic admits the Spondee in the odd places. The Trochaic, in the even.

In the third, the Antispastic admits Pæon III.

Observe, however, that some metres are so directly opposed in genius of construction, as not to allow of interchange; as the Iambic and Trochaic, which are converse of each other.

INTRODUCTORY REMARKS

ON

G R E E K M E T R E .

THE principal metres, which we meet with in Greek Poetry, are the Dactylic, the Iambic, the Trochaic, the Choriambic, and the Anapæstic.

Of these, the Dactylic, which is the most graphic and didactic, is the metre of Heroic and Pastoral Poetry; the former being written in the old Hellenic language, the latter in the Doric dialect after the division of the tribes, the Dorians being chiefly a pastoral people, dwelling in the hilly regions of Arcadia and other inland tracts of Hellas.

Of Heroic metre and its great Parent, Horace thus testifies,—

*Res gestæ regumque, ducumque, et tristia bella
Quo scribi possent numero monstravit Homerus.*

Ars Poet., v. 73.

Homer, who is regarded as the father of Epic Poetry, is supposed to have lived about the year 1016 B. C.; or, according to Herodotus, about 884 B. C. Seven cities have contended for the honour of his birth, whence the following distich,—

*Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenæ,
Orbis de patria certat, Homere, tua.*

The Iambic, a steady, grave, but easy metre, was applied to the stage, as best adapted to the language of ordinary life, which it is required to amplify and adorn. Hence, in Tragic writing, we find its rules most rigidly adhered to; in Comic frequently departed from, whose humour requires a more negligent style of colloquial expression.

This metre was invented by Archilochus, a poet of Paros, who flourished B.C. 685. So Horace—

Archilochum proprio rabies armavit Iambo:
Hunc Socci cepere pedem, grandesque Cothurni,
Alternis aptum Sermonibus, et populares
Vincentem strepitus, et natum rebus agendis.

Ars Poet. 79.

His verses are said to have been exceedingly acrimonious, whence Horace applies to them the title of *Rabies*; and Cicero, speaking of violent and severe edicts, calls them *Archilochia Edicta*.

The Trochaic, which is the converse of the Iambic, a rapid saltatory metre, is used more especially in the choral parts of Comic Poetry, when the Poet wishes to infuse more than ordinary wit and spirit into the colloquy, to arrest the spectator's attention, and vary the grave monotony of the Iambic.

The Anapaestic is common to both Tragedy and Comedy, being indifferently used in both. When the play is opened by the chorus, it is in Anapaestic metre.*—(See *Æsch: Persæ* and *Supplices*).

It is used by the principal characters occasionally, as well as by the chorus, being well suited to the expression

* The play is usually closed also in Anapaestic measure: never in Iambics. The *Cyclops* of Euripides, which ends in Iambics, being a Satyric Drama, cannot be taken into account.

of sudden and vehement emotions.—(See particularly *Æsch. P. V.*, v. 1101. *Eur. Hec.* v. 68).

The Choriambic, which is peculiarly the metre of the chorus, is composed by the union of the Trochee with the Iambus. (Hence its name; for the old name of Trochee was Choree; whence Choree + Iambus).

It thus tempers the severity of the one with the liveliness of the other, producing an agreeable and easily flowing measure, well suited to the choral odes, which relieve the dignified language of Tragic dialogue, and yet contain matter of solemn advice and reflection,—

Actoris partes chorus, officiumque virile
Defendat: neu quid medios intercinat actus
Quod non proposito conducatur, et hæreat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos, et amet pacare tumentes.

Hor. Ars Poet. 193.

I.—IAMBIC.

This is the invariable metre of Dialogue in the Greek Dramatic Poets. Those, whose writings have been preserved to us, are in

A. TRAGEDY.

ÆSCHYLUS.—The oldest of the Tragedians, and “the first who introduced two actors upon the stage, and clothed them with dresses suitable to their character,” thus improving upon the first rude attempts of *Thespis*, whose dramatic representations appear to have been little different from those of his travelling brethren in these days, who frequent our fairs in country towns. Thus *Horace*,—

Ignotum Tragicæ genus invenisse Camænæ
Dicitur, et plaustris vexisse poemata *Thespis*
Qui canerent agerentque peruncti facibus ora.
Post hunc, personæ pallæque repertor honestæ
Æschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui, nitique cothurno.

ARS POET. 275.

He was a warrior as well as a poet, and served at the battles of *Marathon*, *Salamis*, and *Platæa*. Of ninety tragedies, forty of which obtained the

prize, only seven have reached us. He is the poet who, most of all, seems akin in imagination to Shakespeare. He died at the court of Hiero, Tyrannus of Syracuse, the great patron of learning, B.C. 456.

SOPHOCLES.—The successor of Æschylus. He is said to have composed one hundred and twenty Tragedies, of which only seven remain. In point of nervous vigour and grandeur of imagination, inferior to his predecessor, whose writings breathe the spirit of the old Titanic religion, he is yet superior in elegance and correctness of dramatic arrangement. He died 406 B.C., at the advanced age of 91.

EURIPIDES.—This poet, the third in order of time as he is in rank, possessing little of the exalted notions both of religion and morality, as well as of true genius, which characterize both Æschylus and Sophocles, is said to have written seventy-five Tragedies. He was the rival of Sophocles, who survived him, as he died in the year 407 B.C.

Origin of Tragedy. *Τραγῳδία* = *Τράγος* φῑδῆ. A goat being originally the prize for the best composition.

B. COMEDY.

ARISTOPHANES.—Born at Chollidæ, a deme of Athens; flourished B.C. 484. He was dis-

tinguished by uncommon ability and great patriotism, but he indulged in great licentiousness of expression. He is mentioned by Horace in conjunction with the two other early Comic writers,

Eupolia, atque Cratinus, Aristophanesque Poetæ,
Atque alii, quorum Comœdia prisca virorum est.

SAT. I. 4.

Subsequently flourished MENANDER, B.C. 300, of whom it is ever to be lamented that nothing but a few fragments remain to us.

The old name for Comedy (*Κωμωδία*,* from *κῶμος*, a revel, or *κῶμη*, a village, and *ᾠδή* a song,) was *Τρυγῳδία* = *Τρυξ-γὸς ᾠδή*, because they sang with lees of wine smeared over their faces, “peruncti fœcibus ora.”

II.—TROCHAIC.

This metre occurs chiefly in the Choruses of Euripides and Aristophanes.

For instances see Æsch. Pers. 705; Soph. Œd. Tyr. 1516; Eurip. Orest. 1508; Phœn. 591; Iph. in Aul. 317; Arist. Ach. 637; Vesp. 470; Aves, 997.

* Probably *Κωμωδία* was the original name for both Tragedy and Comedy. Dioscorides, in his Epigrams, calls the plays of Thespis *κῶμους*, and says that they were an entertainment to the *κωμῆται*.

III.—ANAPÆSTIC.

This metre recurs continually throughout the Dramatic Poets.

See *Æsch.* *Pers.* 1 to 64; *Prom.* V. 1061 to end; *Agam.* 40 and 346; *Soph.* *Œd. Col.* 1751; *Trach.* 1261; *Eurip.* *Hec.* 59; *Medea*, 96; *Hipp.* 1342; *Troiad.* 98; *Arist.* *Ran.* 943; *Vesp.* 521; *Aves*, 652; *Pax*, 704.

IV.—DACTYLIC.

A. HEROIC.

The great writers in this measure are,

HOMER, of whom mention has already been made.

HESIOD, born at Ascrea in Bœotia, author of the “Works and Days,” which served as a model for Virgil. His era is not ascertained: probably he flourished 100 years subsequently to Homer.

THEOCRITUS, whose writings are of a Pastoral nature, and in the Doric dialect, born at Syracuse in Sicily B.C. 282.

Writers of a minor rank are

BION.—Born at Smyrna, and died B.C. 300.

MOSCHUS.—Lived in the age of Ptolemy Philadelphus, B.C. 250.

Obs. These two latter Authors are published with Theocritus, being both Pastoral writers.

APOLLONIUS RHODIUS.—A poet born at Naucratis in Egypt, who lived at Rhodes. He succeeded to Eratosthenes as librarian at Alexandria, under Ptolemy Euergetes, B.C. 230.

B. ELEGIAC.

The writers in this metre are numerous, but of little note. Their collected compositions are to be found in the Florilegium of Stobæus.

The only one who merits particular notice is

SIMONIDES.—A celebrated poet of Cos; flourished B.C. 438. He is said to have added the letters η , ω , ξ , ψ , to the Greek alphabet. He was in great repute amongst the Syracusans.

V.—CHORIAMBIC.

This metre occurs throughout the Choral odes of the Greek Dramatic writers, as well as in the several Lyric Poets.

See particularly *Æsch.* *Prom.* V. 128-405; *Soph. Œd. Col.* 668 and 1211; *Ant.* 332. 781; *Eurip. Hec.* 443; *Anacreon*, *passim*.

VI.—ANTISPASTIC.

This metre, which is less general than the preceding, is also to be met with in all the Dramatic Authors. Though converse of the Choriambic, it is by no means unfrequently found joined with those verses, especially in systems of interposed Choriambi.

See in chorus of *Æsch.* *Agam.* 368—471; *Soph. Œd. Col.* 668; throughout also *Phil.* 134.

VII.—IONIC A MAJORE.

This is the less usual foot. It occurs in mixed systems in Choral Poetry, but not often in systems of its own, being chiefly interchanged with Antispasts.

The principal instances, which I have met with, are given as examples in the text.

VIII.—IONIC A MINORE.

This occurs more frequently and independently than the former; but neither are of so usual occurrence as the other Choric measures.

See especially *Æsch. Pers.* 65; *Supp.* 995.

IX.—PÆONIC.

This foot occurs but rarely in systems of its own; being chiefly used as a substitute for the Choriambus.

The principal places where I have met with it are given in the text.

LYRIC POETRY.

Lyric Poetry employs the several metres here enumerated, without distinction, but chiefly in short measures.

The subjects are principally Love Songs, Drinking Songs, exploits in the Games, and odes to the gods. Thus Horace,

Musa dedit fidibus Divos puerosque Deorum,
Et pugilem victorem, et equum certamine primum,
Et juvenum curas, et libera vina referre.

ARS POET. 83.

Also Anacreon,

Χαίροιτε, λοιπὸν, ἡμῶν,
"Ἡρώες· ἡ λυγρὴ γὰρ
Μόνους Ἐρωτας ἄδει.

ODE I.

The principal writers in this metre are,

ARCHILOCHUS, B.C. 685.

ALCMAN, born in Sardinia, B.C. 670.

"The gifted but ill fated SAPPHO," of whom mention has been before made; flourished B.C. 600.

Her contemporary *ALCÆUS*.

ANACREON, "the Teian bard," descended, according to Plato, from the illustrious Codrus, the last king of Athens; flourished B.C. 532.

Of Archilochus, Alcman, Sappho, and Alcæus, only a few fragments remain. It is also very questionable how many of the odes ascribed to Anacreon were composed by that poet himself.

OF METRE.

METRE may be considered either as Generic or as Specific.

Generically, it is the "arrangement of syllables and feet according to certain rules," and as such comprises nine species.

OBS. that,—*In this sense it is applied to a part of a verse, a whole verse, or any number of verses, indiscriminately.**

Specifically, it is applied to the divisions of a verse into separate feet or combinations of feet;—(for, since a specific metre can consist of no less than two long syllables; hence, in feet of $1\frac{1}{2}$ power only, a combination of two is required, as a foot cannot be divided.)

(OBS.) that,—*Two short syllables = one long one.*

In scanning a verse the pupil must consider—

1st, The specific metre, whether it be Iambic, &c.

2d, The number of metres, as whether it be Dimeter, Trimeter, &c.

3d, The completeness or incompleteness of the verse, as whether it be Acatalectic, or Catalectic, or otherwise.

OBS. that,—*A verse may be incomplete by being*

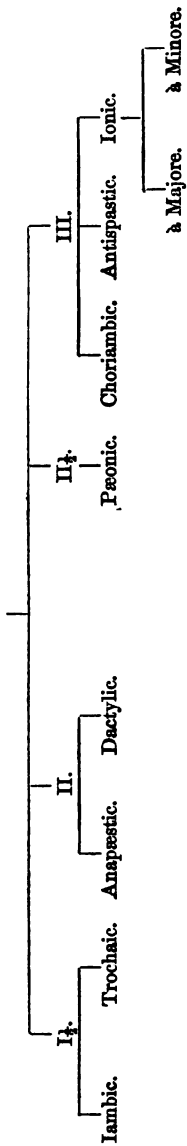
- | | |
|-----------------|----------------------------|
| (a.) Deficient, | } By one or two syllables. |
| (b.) Redundant, | |

He will then be able to assign the name of each particular verse, as Iambic—Trimeter—Acatalectic.

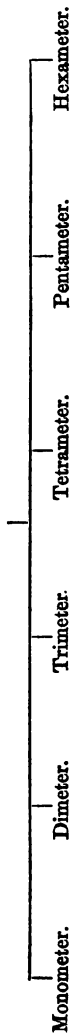
Note.—Of the nine specific metres here considered, the Iambic Trochaic, and Anapaestic, require two feet to compose a metre; the remainder but one.

* Vide Scale's Analysis.

METRE (a.)



METRE (b.)



VERSE (*with respect to metres.*)



SCALE OF FEET.

| I | | II | | III | | | |
|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------------------------|
| $\frac{1}{2}$ | $\frac{2}{3}$ | $\frac{1}{2}$ | $\frac{2}{3}$ | $\frac{1}{2}$ | $\frac{2}{3}$ | $\frac{1}{2}$ | |
| u | u | | | | | | <i>Pyrrichius</i> |
| u | — | | | | | | <i>Iambus</i> |
| u | u | u | | | | | <i>Trochæus</i> |
| u | u | u | | | | | <i>Tribrachys</i> |
| — | — | — | — | | | | <i>Spondæus</i> |
| — | — | u | u | | | | <i>Dactylus</i> |
| u | — | — | u | | | | <i>Amphibrachys</i> |
| u | u | — | — | | | | <i>Anapæstus</i> |
| u | u | u | u | | | | <i>Proceleusmaticus</i> |
| — | — | — | — | u | u | u | <i>Pæon 1^{us}</i> |
| u | u | — | — | u | u | u | — II ^{us} |
| — | — | u | u | — | — | — | — III ^{us} |
| u | u | — | — | — | — | — | — IV ^{us} |
| u | — | — | — | — | — | — | <i>Bacchius</i> |
| — | — | u | u | | | | <i>Creticus</i> |
| — | — | — | — | u | | | <i>Antibacchius</i> |
| — | — | — | — | — | — | — | <i>Molossus</i> |
| u | — | u | — | — | — | — | <i>Choriambus</i> |
| u | — | — | — | — | u | u | <i>Antispæstus</i> |
| — | — | — | — | u | u | — | <i>Ionicus 'a Majore'</i> |
| u | u | — | — | — | — | — | — 'a Minore' |
| u | — | u | — | — | — | — | <i>Ditrambus</i> |
| — | u | — | — | — | u | — | <i>Ditrochæus</i> |
| u | — | — | — | — | — | — | <i>Epitritus 1^{us}</i> |
| — | u | — | — | — | — | — | — II ^{us} |
| — | — | — | u | — | — | — | — III ^{us} |
| — | — | — | — | — | — | — | — IV ^{us} |
| u | — | — | — | u | u | u | <i>Dochmaeus</i> |

DERIVATION OF NAMES OF FEET.*

PYRRHICHIUS.—This name was assigned from the celebrated war dance of that name, in which it was used as being rapid and energetic.

IAMBUS.—From *ἰάπτω*, to abuse; because Archilochus the inventor used it in violent invectives.

TROCHÆUS.—From *τρέχω*, to run; because of its running saltatory style.

TRIBRACHYS.—*Τρίς βραχὺς*, as its form denotes.

SPONDÆUS.—So called, because it was used *Ἐν ταῖς σπονδαῖς* in sacred rites, from its solemn sound.

DACTYLUS.—*Ἀπὸ τοῦ δακτύλου*; because it is, like the finger, composed of one long joint and two short ones.

ANAPÆSTUS.—From *ἀναπαίω*; because the Ictus was contrary to that of the Dactyl.

AMPHIBRACHYS.—*Ἀμφὶ βραχὺς*; because the short syllables surround the long one, (*ἀμφί*).

CRETICUS.—Because much used by the Cretans.

BACCHIUS.—Used in the Dithyrambic Games in honour of Bacchus.

ANTIBACCHIUS.—The converse (*ἀντί*) of the former.

PROCELEUSMATICUS.—From *κίλευσμα*, the Boatswain's call or command; because rapidly uttered.

PÆONS.—Because used in the Pæonic Hymns.

CHORIAMBUS.—Trochee or Choree + Iambus.

ANTISPASTUS.—*Ἀντισπάω*, to draw to the opposite side; because, being converse of the former, it appears to draw the Trochee to the other side of the Iambus.

| | | |
|--|---|--|
| <p>IONICUS A MAJORE. — A MINORE.</p> | { | <p>Feet much in use with the Ionians.— A majore, when beginning with the long syllables; a minore, when beginning with the short ones.</p> |
|--|---|--|

EPITRITUS.—Most probably from *ἐπί* and *τρίτος*; because, in addition to (*ἐπί*) the 3d syllable, it has a short one over.

The **DIAMBUS** is an Iambic syzygy, admitting the Spondee in Pl. 1.

The **DITROCHÆUS** is a Trochaic syzygy, admitting the Spondee in Pl. 2.

The **DOCHMÆUS** or **DOCHMIUS**, admits, in place of the Iambus, a Tribrach, Dactyl, or Anapæst; and, in place of the Trochee, a Tribrach; but the Trochaic part is almost always retained.

* Most of these derivations are taken from the Art of Latin Poetry, on the foundation of Jani, published at Cambridge in 1828.

EXPLANATION OF TERMS USED IN GREEK PROSODY.

CÆSURA takes place when a foot is made up of the last syllable or syllables of one word, and the first of the next following, and is said to Penthemimeral, when it takes place between the fifth and sixth syllables of an Iambic Senarius ; Hephthemimeral, when it falls between the seventh and eighth.

Some longer metres, *e. g.* the Choriambic, neglect it without injury to the harmony.

CATACLEIS. This term is applied to the last metre of a Catalectic verse.

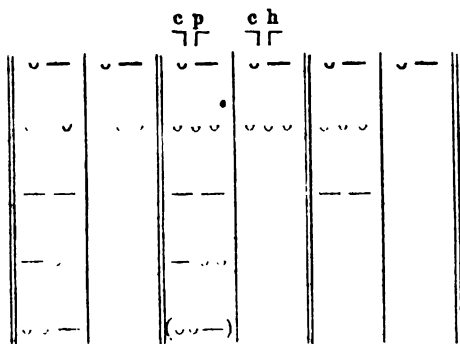
MONOSTROPHICA. This term is applied to any collection of choral verses, which have not a corresponding collection following.

ANTISTROPHICA. This name is given to any system of verses which is succeeded by a similar system. The first is then called Στροφή, and its correspondent Ἀντιστροφή, and the verses are said to be *κατὰ σχίσιν*.

EPODUS. This is when an additional collection is found intermixed with, but unattached to the former: and, if placed first, is termed Proodic; if in the middle, Mesodic; if last, Epodic.

I.—IAMBIC.

(∪ —)



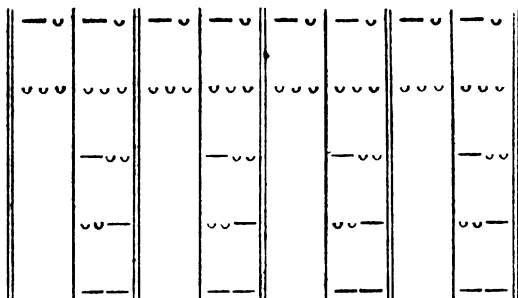
OBS.

- (a.)—If the three last syllables (— ∪ —) form one single word, a spondee is not admissible in the fifth place, except it be by the union of a monosyllable with the first syllable of this (Cretic) Termination.
- (b.)—The third or fourth foot must be formed by two separate words, that the Cæsura may take place between the last syllable of one and the first of the other.
- (c.)—An anapæst is found sometimes in the third place (rarely elsewhere) when it occurs in the case of a Proper Name.

c

II.—TROCHAIC.

(— ∪)



OBS.

(a.)—*These verses, particularly the system here given as an example, are mostly Catalectic.*

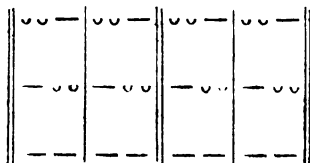
(b.)—*Dimeters and Tetrameters are the most in use.*

(c.)—*A Dactyl occurs sometimes in the odd places; but only in the case of a Proper Name.*

(d.)—*In Tetrameters, the second metre must end with a word, except in the case of a privative and prepositions prefixed.*

III.—ANAPÆSTIC.

(u u —)



OBS.

- (a.)—*This (Dimeter) is the most common form of metre.*
- (b.)—*The last syllable of each line is never common, but is affected by the first syllable of the succeeding line. Hence*
- (c.)—*If the last foot of one verse is to be an Anapaest or a Spondee, and if the last syllable is not naturally long, it must be made long by position before the first syllable of the following line.*
- (d.)—*If the last foot be a Dactyl, the next verse must begin with a vowel if the last syllable ended with a consonant; or with a single consonant if the last ended with a vowel: in other words, an Anapaestic series is constructed as if it were but one verse.*

IV.—DACTYLIC.

(— ∪ ∪)

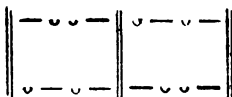


OBS.

- (a.)—*This metre, (Hexameter Acatalectic) which is the metre employed in heroic poetry, is the most common form.*
- (b.)—*Tetrameters and Trimeters also occur, but in Lyric or Choral poetry.*
- (c.)—*Heroic Hexameters must conclude with a Spondee, preceded by a Dactyl. Those verses which have the Spondee in the fifth place, are to be considered rather as a Spondaic variety.*

V.—CHORIAMBIC.

(— ∪ ∪ —)



OBS.

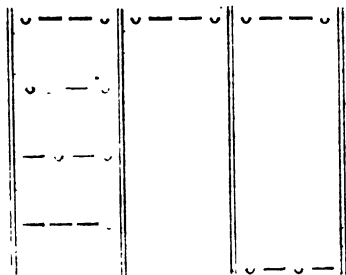
(a.)—If the verse begin with Choriambi, it must end with a Diiambus; but if it begin with Diiambi, it must end with its own foot.

(b.)—Trimeters must end with the Choriambus.

These are the only correct forms: the variations, which are very numerous, will be found in Appendix II. Anacreon abounds with them.

VI.—ANTISPASTIC.

(v — — v)



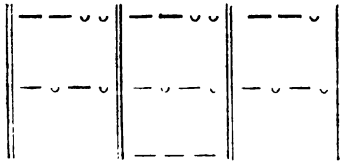
OBS.

If the verse be shorter than a Trimeter, the Antispast very frequently vanishes altogether, giving way in the second place to the Dialectic.

These are the only correct variations allowable. Appendix I. will show the rest, which are almost unlimited.

VII.—IONIC, A MAJORE.

(— — ∪ ∪)



OBS.

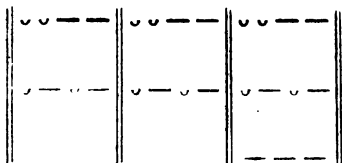
(a.)—*The Molossus is never found in the even intermediate place, except when followed by a Ditrochæus.*

(b.)—*These verses never end with the proper foot complete.*

(c.)—*The long syllables may in any case be resolved.*

VIII.—IONIC, A MINORE.

(u u — —)



OBS.

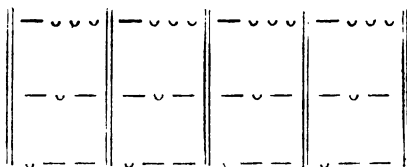
(a.)—*Resolutions of the long syllables are allowable in this as well as in the Ionic à majeure metre.*

Note.—*These variations will be found in Appendix II.*

(b.)—*If the Molossus be found in the odd places, it requires an Iambic Syzygy to precede it.*

IX.—PÆONIC.

$$\left\{ \begin{array}{cccc} - & \cup & \cup & \cup \\ \cup & - & \cup & \cup \\ \cup & \cup & - & \cup \\ \cup & \cup & \cup & - \end{array} \right\}$$



OBS.

- (a.)—*The construction of this metre is similar to that of the Anapaestic, in being most perfect when each metre ends with a word.*
- (b.)—*Pæon IIIIus is most used, in systems of its own.*
- (c.)—*Pæons Ius and IVtus are next in use, but never in the same verse.*
- (d.)—*Some consider the Bacchiac and Cretic verses to be mere variations of this metre.*

MANUAL
OF
GREEK PROSODY.

APPENDIX I.
EXAMPLES OF REGULAR METRES.

MANUAL OF GREEK PROSODY.

I.—IAMBIC.

(υ -)

The common Tragic Iambic Trimeter Acatalectic has, from its universal use, acquired the specific name of *Senarius*.

—unde etiam Trimetris accrescere jussit
nomen Iambeis, quum Senos redderet Ictus—.

HOR. *ARS POET.* v. 252.

A

Senarii.

ὦ δῖος αἰθήρ, καὶ ταχύπτεροι πνοαὶ,
Ποταμῶν τε πηγαὶ, ποντίων τε κυμάταν
Ἀνήριθμον γέλασμα, παμμήτορ τε γῆ,
Καὶ τὸν πανόπτην Ἥλίου κύκλον καλῶ
Ἴδεσθέ μ,' οἶα πρὸς Θεῶν πάσχω Θεός!

ÆSCH. *PROM. VINCT.*, v. 88.

ὦ τοῦ στρατηγήσαντος ἐν Τροίᾳ ποτὶ
Ἀγαμέμνονος παῖ, νῦν ἐπεὶ ἔξεστί σοι
Παρόντι λείσσειν, ὧν πρόθυμος ἦσθ' ἄει.

SOPH. *ELECTRA* v. 1.

ὦ φίλτατ' ἀνδρῶν προσπόλων, ὥς μοι σαφῇ
 Σημεῖα φαίνεις, ἐσθλὸς εἰς ἡμᾶς γεγώς!

SOPH. ELECTRA, v. 23.

Τέκνον τυφλοῦ γέροντος Ἀντιγόνης* τίνας—

SOPH. ŒD. COL., v. 1.

Μενέλως Ἑλένην * ὁ δὲ Κλυταίμνη ἡστράς λέχος—

EUR. OREST., v. 20.

Μενέλως, ἀγαγὼν* Ἑρμῶνην Σπάρτης ἄπο,

DO., v. 65.

B

Systems of Dimeters catalectic.

Θέλω λέγειν Ἀτρεΐδας,

Θέλω δὲ Κάδμον ἄδειν,

Ἄ βάρετος δὲ χορδαῖς

Ἐρωτα μοῦνον ἤχει.

Φιλῶ γέροντα τερνόν,

Φιλῶ νέον χορευτὰν,

Γέρον δ' ὅταν χορεύῃ

Τρίχας γέρον μέν ἐστι,

Τὰς δὲ φρένας νεάζει.

ANACREON.

* The occurrence of the Anapæst in these places is so rare, and only in the case of proper names, that I have rejected it altogether from them in the scheme.

II.—TROCHAIC.

(- υ)

A

System of Tetrameters catalectic.

Τῇδε πᾶς ἔπου, δῖωκε, καὶ τὸν ἄνδρα πυνθάνου
 Τῶν ὁδοιπόρων ἀπάντων· τῇ πόλει γὰρ ἄξιον
 Ξυλλαβεῖν τὸν ἄνδρα τοῦτον. ἀλλὰ μοι μηνύ-
 σατε,
 Εἰ τις οἶδ' ὅποι τέτραπται γῆς ὁ τὰς σπονδὰς
 φέρων.

ARIST. ACH., v. 204.

B

System of Dimeters acatalectic and catalectic.

Κολχίδος τε γᾶς ἱνοικοι
 Παρθῖνοι, μάχας ἄτρεστοι,
 Καὶ Σκύθης ὁμίλος, οἱ γᾶς
 "Εσχατον τόπον ἀμφὶ Μαι-
 ῶτιν ἔχρυσι λήμναν
 'Αραβίας τ' ἄρειον ἄνθος,
 'Υψί κρημνόν θ' οἱ πόλισμα
 Καυκάσου πέλας νέμονται,
 Δάϊος στρατὸς, ὅξυπρώ-
 ροισι βρέμων ἐν αἰχμαῖς.

ÆSCH. PROM. VINCT., v. 423.

NOTE. Those verses which pass under the name of Sapphic, Dr. Busby considers as Trochaics *ex sua incude* having the Dactyl in Place 3; but they will be found here under the title of Choriambic, to which they properly belong.

III.—ANAPÆSTIC.

(υ υ -)

An Anapæstic system generally ends with a Dimeter Catalectic called the Parœmiac (because Proverbs, *παροιμῖαι*, used generally to be contained in them) preceded by the Monometer Acatalectic, called the Anapæstic Base.

NOTE. The Base is sometimes omitted; the Parœmiac, never. This system is most perfect, when each foot ends with a word; and the third metre of the Parœmiac is an Anapæst.

A

Systems with Parœmiac and Base.

Τάδε μὲν Περσῶν τῶν οἰχομένων
 Ἑλλάδ' ἐς αἶαν πιστὰ καλεῖται,
 καὶ τῶν ἀφνειῶν καὶ πολυχρύσων
 ἐδράνων φύλακες, κατὰ πρεσβείαν
 οὓς αὐτὸς ἄναξ Ξέεξ' ἑς Βασιλεὺς
 Δαρεῖωγενὴς
 εἶλετο χώρας ἐφορεύειν.

ÆSCH. PERS., v. 1.

ὦ Ζεῦ Βασιλεῦ, καὶ νύξ φίλα,
 μεγάλων κόσμων κτεάτειρα,
 ἥ τ' ἐπὶ Τροίας πύργοις ἔβαλες
 στεγανὸν δίκτυον, ὥς μήτε μέγαν,
 μήτ' οὖν νεαρῶν τιν' ὑπερτελέσαι
 μέγα δουλείας
 γάγγαμον, ἄτης παναλώτου.

ÆSCH. AGAM., v. 346.

B

System without the Base.

᾽Ω δεινὸν ἰδεῖν πάθος ἀνθρώποις,
 ᾧ δεινότατον πάντων, ὅσ' ἐγὼ
 προσέκυρσ' ἤδη, τίς σ', ᾧ τλῆμον,
 προσέβη μανία; τίς ὁ πηδήσας
 μείζονα δαίμων τῶν μακίστων
 πρὸς σῇ δυσδαίμονι μοίρᾳ;

SOPH. ŒD. TYR., v. 1297.

IV.—DACTYLIC.

(— υ υ)

The Ionic dialect, in which the Hexameter chiefly occurs, admits of several licenses, which will be found in the Second Appendix.

A

Hexameters acatalectic.

Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πίτυς, αἴπολε, τήνα,
 Ἄ ποτὶ ταῖς παγαῖσι μελίσσεται ἄδῦ δὲ καὶ τὸ
 Τυρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ.

THEOCR. IDYL., I. v. 1.

Τὸνδ' ἀπαμειβόμενος προσέφη Τελαμώνιος Αἴας·
 Οὔτω νῦν καὶ ἐμοῖ περὶ δούρατι χεῖρες ἄαπτοι
 Μαιμῶσιν, καὶ μοι μένος ᾤρορε, νέρθε δὲ ποσσὶν
 Ἔσσυμαι ἀμφοτέροισι μεκινῶν δὲ καὶ οἶος
 Ἐκτορι Πριαμίδῃ ἄμοτον μεμαῶτι μάχεσθαι.

HOM. IL. XIII. v. 77.

V.—CHORIAMBIC.*

(— υ υ —)

A

Dimeters acatalectic.

Μηδὲν φοβηθῆς· φιλία
 γὰρ ἦδε τάξις, πτερύγων
 θοαῖς ἀμίλλαις, προσέβα
 τόνδε πάγον, πατρώας
 μόγας παρειποῦσα φρένας.

ÆSCH. PROM. VINCT., v. 128.

παυσαμένοισι τῶν πλάνων.

ARIST. VESP., v. 842.

B

† Dimeter joined with Tetrameter catalectic.

Οὐ πάποθ' οὕτω καθαρώς
 Οὐδενὸς ἠκούσαμεν οὐδὲ ξυνετῶς λέγοντος.

ARIST. VESP., v. 605.

C

Tetrameters catalectic.

"Αλφίτα δεῖ, καὶ ξύλα, κᾶψον σὺ δὲ σὺκά μ'
 αἰτεῖς·

ARIST. VESP., v. 300.

Ὅν κέτι πρεσβυτῶν ὄχλος χεῖσιμός ἐστ' οὐδ'
 ἀκαρῆ.

ARIST. VESP., v. 518.

* See Note at the end of Appendix, No. II.

† So Böthe reads it; but it appears most like an Hexameter Catalectic.

VI.—ANTISPASTIC.

(υ — — υ)

These verses are subject to so many varieties, that it is useless to enumerate them. It is sufficient to observe that the foot itself occurs almost less often than its substitutes, which are chiefly the Epitrites and Diiambus.

A

Dimeters acatalectic.

Τὸ συγκλινὲς ἐπ' Αἴαντι.

ARIST. RAN., v. 1223.

Τὸν ἀργῆτα Κόλωνον ἐνθ'—.

SOPH. ŒD. COL., v. 670.

B

Trimeter acatalectic.

Μελάμφυλλά τ' ὄρη δάσκια καὶ νάπαι.

ARIST. THESM., v. 944.

C

System of mixed metres.

Ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος,

Ἡδώνων βασιλεὺς, κερτομίοις

ὀργαῖς ἐκ Διονύσου

πιτρώδει κατάφρακτος ἐν δεσμῷ.

οὕτω τᾶς μανίας δεινὸν ἀποστάζει

ἀνθρώπον τε μένος. κείνος ἐπὶ γνῶ μανίαις

ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.*

SOPH. ANT., v. 955.

* These, as well as most other Antispastic verses, may

VII.—IONIC A MAJORE.

(— — υ υ)

A

Systems of Dimeters catalectic.

Εἶην ὅθι δαΐων

ἀνδρῶν τάχ' ἐπιστροφαι

Τὸν χαλκοβόαν Ἄρη.

SOPH. ŒD. COL., v. 1044.

Ἡ που τὸν ἐφέςπερον

πέτρας νιφάδος πελῶσ'

Οἰάτιδος ἐκ νομοῦ—.

SOPH. ŒD. COL., v. 1055.

VIII.—IONIC A MINORE.

(υ υ — —)

A

Dimeters acatalectic.

Ἴδε, πῶς κῦμα θαλάσσης—.

Ἴδε, πῶς νῆσσα κολυμβᾷ—.

Κατὰ φύλλον, κατὰ κλῶνα—.

Μετὰ κούρης βαθυκόλπου—.

ANACREON.

be scanned as Choriambic: but, till writers are agreed upon harmonising Greek metres to a greater extent than has yet been attempted, they are here arranged in accordance with the ordinarily received mode of scansion.

B

System of Dimeters intermixed with Monometers.

Ἰτε μὰν ἄστυάνακτας
 μάκαρας θεοὺς γανάνετες
 πολιούχους τε, καὶ οἷς ἔχευμ'
 Ἐρασίνου

περιναίεται παλαιόν.

Ἵποδέξασθε δ' ὀπαδοὶ
 μέλος, αἶνος δὲ πόλιν τήν
 δε Πελασγῶν ἔχέτω, μηδ'
 ἔτι Νείλου

προχρὰς σέλωμεν ὕμνοις.

ÆSCH. SUPP., v. 995

C

Tetrameters acatalectic.

Καταθάσκει Κυθήρει' ἄβρὸς Ἀδωνις· τί κε θεῖμεν;
 Κατατύπτεσθε κόραι καὶ κατερύκεσθε χιτῶνας.

ALCMAN.

IX.—PÆONIC.

$$\begin{pmatrix} \text{—} & \cup & \cup & \cup \\ \cup & \text{—} & \cup & \cup \\ \cup & \cup & \text{—} & \cup \\ \cup & \cup & \cup & \text{—} \end{pmatrix}$$

In Pæonic systems

Pæon Primus is found chiefly mixed with Pes Creticus.*

Pæon Tertius with the Ditrochæus.

(This is the most common variety.)

Pæon Quartus with Bacchius alternately.

(This last, as Mr. Seale observes, constitutes the most harmonious verse.)

A

Systems of Dimeters acatalectic. Pæon Tertius with Ditrochæus.

Χαλεπὸν τὸ μὴ φιλῆσαι·
 Χαλεπὸν δὲ καὶ φιλῆσαι·
 Χαλεπώτερον δὲ πάντων
 Ἄποτυγχάνειν φιλοῦντα.
 Γένος οὐδὲν εἰς ἔρωτα·
 Σοφίῃ, τρόπος πατεῖται·
 Μόνον ἄργυρον βλέπουσιν.

Ἐπὶ μυρσίαις τερεΐναις
 Ἐπὶ λωτίαις τε ποίαις

* See Supplement, p. 73

Στορέσας, θέλω προπίνειν
 Ὅ δ' ἔρω, χιτῶνα δῆσας
 Ὑπὲρ αὐχένος παπύρεω
 Μέθυ μοι διακονεῖτω.*

ANACREON.

B

Tetrameter Pæon Quartus with Pes Bacchius.

Μακαρίου σοφίας πόθινόν ἐστ' ἄωτον. CRAT.
 (*Quoted in Seale's Analysis.*)

NOTE. Mr. Seale denies the admissibility of Pæon Primus in the last place, as also the co-existence of Pæons Prim. and Quart. in the same verse. These assertions, however, seem to be overthrown by the following passages,

A

οὔτε τιν' ἔχων πρόφασιν, οὔτε λόγον εὐτράπελον.
 ARIST. VESP., v. 453.

ἄλλ', ὅ, τι μάλιστα χαριούμεθα ποιοῦντες, ἄγε
 φράζε· σὲ γὰρ αὐτοκράτορ—

B

ἐκ κάλυκος αὐξανομένη γένυσιν πολυφάγοις
 ARIST. AVES, v. 992.

* These may also be scanned as Iambic Dimeters catalectic, having the Anapest in Place I.

MANUAL
OF
GREEK PROSODY.

APPENDIX II.,
CONTAINING
VARIATIONS OF THE PRINCIPAL METRES
IN ORDINARY USE.

VARIATIONS OF THE PRINCIPAL METRES.

I.—IAMBIC.

(υ -)

COMIC LICENSES. The Comic Poets do not restrict themselves to the laws observed by the tragedians, but admit many licenses, the principal of which is the use of the Anapæst without distinction of place.

Καὶ τῆς κεφαλῆς κατέαγε περὶ λίθον πεσών.

ARIST. ACH., v. 1103.

"Υδωρ, ὕδωρ ἐν χυτρίδιῳ θερμαίνετε.

Do. v. 1098.

'Αλλ' ἀντιβολῶ πρὸς τῶν γονάτων, σ', Εὐριπίδῃ,

Do. v. 381.

VARIETIES.

ANACREONTIC. These verses are simply the Dimeter Catalectic, of which examples were given

in App. I. They are named from their frequent use by the great Lyric Poet, Anacreon: born at Teos, one of the twelve confederate cities of Ionia: flourished at the court of Polycrates, Tyrannus of Samos, B.C. 531.

IAMBELEGUS. This name is applied to verses composed of an Iambic Penthimemer, prefixed to a Dactylic Penthimemer.

*Κλέπτουσι μύθους οἱ μεγάλοι βασιλεις.**

PERIODIC. An Iambic syzygy joined with a Trochee in the same verse, is called Periodic or Circulating, since, if scanned backwards, it remains the same.

I. Iambus and Trochee:

Ἴω Ἀχαιοὶ Ἴω Ἀτρεΐδα.

Βοᾶν, βοᾶν, αὐτῶ βοᾶν!

*Πρώταισι ταῖσδε κτίσας ἄγυιαις**

SOPH. ŒD. COL. 715.

Λιτὰς δὲ καὶ κληδόνας πατράους

παρ' οὐδὲν, αἰῶνα παρθένοιόν τ'.

ÆSCH. AGAM., v. 220.

* This, with a few other examples, are cited from Seale's Analysis: but the verse is of so rare occurrence, that I prefer quoting it on his authority. It might be reduced to the head of Epichoriambic.

Κλύει τις, ἢ οὐδείς ἀρκέσει; τί μέλλετε;
Μέτοικος, οὐ ζῶσιν, οὐ θανοῦσι.

SOPH. ANT. 852.

II. Trochee and Iambus.

‘Α λίγεια μινύρεται.*

SOPH. ŒD. COL., v. 671.

EURIPIDEAN. To this kind appear to belong the verses called Euripidean. These were much in use with the Tragic Poet, Euripides: born at Salamis B.C. 480, on the day of the great action between the Greeks and Persians.

Καὶ λῆμα θούριον φορεῖν καὶ λόγους ἀφύκτους.

ARIST. EQ., 706.

‘Αλλ’ αὐτὸ γάρ μοι τῆς ὁδοῦ λοιπόν ἐστι χωρεῖοι—
Χῶπως τὸτ’ ἐξεπράξομεν τοῦτ’ ἄνευ κανθελίου.

DO. LYS., 276-8.

SCAZON. This verse differs from the ordinary Trimeter, in having the Spondee in Place VI. instead of the Iambus. The verse derives its name from Σχάζων.

‘Ακούσαθ’ Ἰππώνακτος, οὐ γὰρ ἄλλ’ ἤκω.†

* These verses may be also considered as Glyconian. See p. 61.

† This example, with one or two others, I have cited from Seale’s Analysis; not having been able, after diligent search, to meet with an instance in the Greek writers.

III.—ANAPÆSTIC.

(u u -)

ARISTOPHANIC. These verses are simply the Tetrameters Catalectic, which kind of metre is much in use with Aristophanes, the great Athenian Comic Poet, born at Chollidæ; he flourished in the age of Socrates, Plato, &c., B.C. 430.

Ἀνὴρ νικᾷ τοῖσι λόγοισιν, καὶ τὸν δῆμον
 μεταπείθει
 περὶ τῶν σπονδῶν. ἀλλ' ἀποδύντες τοὺς
 ἀναπαίστους ἐπίωμεν.
 Ἐξ οὗ γε χοροῖσιν ἐφέστηκεν τρυγικοῖς ὁ
 διδάσκαλος ἡμῶν,
 οὐπω παρέβη, πρὸς τὸ θέατρον λέξων,
 ὥς δεξιός ἐστι.

ARIST. ACH., v. 592.

PROCELEUSMATIC. This verse appears undoubtedly to fall under the head of Anapæstic, being, as Mr. Seale observes, “composed of feet isochronal to an Anapæst, and ending, for the most part, with that foot.” *

Ἀγαμεμνόνιον ἐπὶ δόμον.

EUR. OREST., v. 177.

Ἔθανες, ἔθνες, ᾧ—.

Do. v. 192.

Ἐπιδ', ἄτεκνος ἄτε βίοντον ᾧ—

Do. v. 200.

* Analysis, p. 17.

IV.—DACTYLIC.

HEROIC LICENSES. Writers on Prosody observe that several licenses are admissible in Heroic Hexameters; the principal of which are,

I. The power of lengthening a short final syllable when it is the first syllable of a foot.

Ἀντιθέω Ὀδυσῇ πάρος ἦν γαῖαν ἵκεσθαι.

HOM., ODYS. I. 21.

Ἐκ γὰρ Ὀρέσταο τίσις ἔσσεται Ἀτρεΐδαο.

Do. 40.

II. The Hiatus; or the concurrence of two vowels without elision.

Τηλεθώσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη.

HOM., IL. VI. 148.

Ὡς φάτο· τὸν δὲ ἄνακτα χόλος λάβεν, οἶον
ἄκουσε·

Do. 166.

Ξείνισ' ἐνὶ μεγάροισι εἶποσιν ἤματ' ἐρύξας·

Do. 217.

NOTE. That in these cases the Digamma has originally existed, though we have now lost its general power; as in the words: Ἦν=ῆν. Οἶνος=ῥῶϊνος. Ἑσπερος=ῥεσπερος. Ἐαρ=ῥαρ. ἄναξ=ῥάναξ. εἶποσι=ῥεἶποσι.

ÆOLIAN. These are irregular dactyls, admitting in the first place any foot of two syllables.

I. Spondee.

"Οππα μηδὲν ἀπιῖξεται ἄγριον ὄρπετον.

II. Trochee.

Νῦν δὲ τῷδε μὲν ἄματος ἄλλον ἔχεις κλάδον.

III. Iambus.

Φιλεῖ δ', ἄς κε ζόης, τὸν ὕμοιον ἔχειν αἰεΐ.

IV. Pyrrhic.

Προμόλοιμί κε, παυσάμενος χαλεπῷ πόθῳ.

ELEGIAC. This name is applied to systems composed alternately of Heroic Hexameters and two Dactylic Penthimemers. The name is from *ἐλεγός*: because it was at first devoted to plaintive melodies, such as love complaints: whence Ovid,

Flebilis, indignos, Elegeia, solve capillos ;
Ah! miser ex vero nunc tibi nomen erit.

Also Horace,

Versibus impariter junctis querimonia primum,
Post etiam inclusa est voti sententia compos.

The same Poet declares that their author is unknown.

Quis tamen exiguos elegos emisit Auctor
Grammatici certant, et adhuc sub judice lis est.

Βαιὰ φαγὼν, καὶ βαιὰ πινὼν, καὶ πολλὰ νοσήσας,
 'Οψὲ μὲν, ἀλλ' ἔθανον' ἔρρετε πάντες ὁμοῦ.

UNCERT. AUTH.

"Αρτι με γευόμενον ζωᾶς βρέφος ἤρπασε Δαίμων
 Οὐκ οἶδ' εἴτ' ἀγαθὼν αἰτίος, εἴτε κακῶν.

'Απλήρωτ' Ἀἶδα, τί με νήπιον ἤρπασας ἄφνω;
 Τί σπεύδεις; οὗ σοι πάντες ὀφειλόμεθα;

Do.

ELEGIAMBUS. These verses are formed by the
 Dactylic Penthimemer, followed by an Iambic
 Dimeter.

'Αλλά μ' ὁ λυσιμελής, ὦ ταῖρε, δάμνεται πόθος.
 ARCH.

V.—CHORIAMBIC.

Choriambic metre is subject to more variations
 than any other systems of verses. These will be
 found under their specific names, beginning with
 the Epichoriambic, and proceeding through the
 different interposed Choriambic systems.

EPICHOIRAMBIC. Every verse receives the
 name of Epichoriambic, in which the Choriambic
 is found intermixed with any foot except the
 Diambus (its regular companion), either of the
 Ionics or the Pæons.

Εἴπερ ἐγὼ μάντις εἶμι
 Καὶ κατὰ γνώμην ἴδεις

SOPH. ŒD. TYR., v. 1086.

Some of these verses have received specific names; of these the chief are,

I. SAPPHIC. To this head are to be referred those verses termed Sapphic, which Dr. Busby considers, together with the Phalæcian, as Trochaic, when he observes,

Sappho et Phalæcus pedibus cecinere Trochæis.

The system consists of three Dimeters Catalectic, followed by a Monometer Hypercatalectic, called Adonic.

ADONIC. These verses have received their name from Sappho, the celebrated lyric poetess of Lesbos, who flourished B.C. 600. The Adonic is so called from its being employed in the lamentations made for Adonis, the favourite of Venus.

Φαίνεται μοι κῆνος ἴσος Θεοῖσιν
 Ἔμμεν ἀνὴρ, ὅστις ἐναντίον τοι
 Ἰζάνει, καὶ πλασίον ἀδὺ φωνῆς
 σᾶς ὑπακούει.

SAPPHO.

II. LOGOÆDIC.

Καὶ λακίδες μεγάλαι δι' αὐτὸ.

ALCÆUS.

Δεῦρ' ἄγε Καλλόπα ληγεία.

STESICH.

This is the peculiar length of verse to which this name is applied, but others may be subjoined to this head.

1. Αἴλινον, αἴλινον εἶπὲ, τὸ δ' εὖ νικάτω.

ÆSCH. AGAM., v. 137.

2. Τοῖος γὰρ φιλοτῆτος ἔρως ὑπὸ καρδίην ἐλύσθεις
Οὐκ ἔθ' ὅμως θάλλεις ἄπαλον χροῖα κάρφεται
γὰρ ἤδη.

ARCH.

These verses are generally considered as irregular Dactylics, having the Ditrochæus at the end; but they appear much more naturally to fall under the name of Choriambic.*

III. ALCMANIC. Trimeters Acatalectic; having Pæon Tertius in the second place. Named from Alcman, a lyric poet: born at Sardinia, B.C. 670, by whom they were first used.

Μοῦσ' ἄγε Καλλόπα θύγατερ Διὸς.

ALCMAN.

Ἀέλιος δ' Ὑπεριονίδας δέπας.

STESICH.

* In fact all Dactylic verses may be regarded ultimately as Epichoriambic.

Choriambic verses are subject to this peculiarity, that they are sometimes formed by separating a foot, one half being placed at the commencement, the remainder at the end of the verse.

If the verse be otherwise than Acatalectic, the incomplete part of the foot is placed at the end, the first portion of the divided foot consisting always of two syllables.

These verses are called interposed Choriambics, admitting as usual the Diiambus in the second place.

A. Where the second complete foot is a Choriambus.

B. Where the second foot is either a Diiambus, or any fragmentary portion of one.

I. **PHERECRATIAN.** The first of these verses is the Pherecratian; so named after its inventor, Pherecrates, a comic poet of Athens, contemporary with Plato, &c.

They consist of Dimeters Catalectic; the Choriambus being interposed between a Spondee and the Catalectic part of the divided foot.

The Spondee sometimes gives place to the Trochee in the first place, but never to an Iambus. Those verses which appear to have the Iambus, will be found on examination to be Antispastic, (see App. I. p. 35.)

I. Spondee.

Αὔρα, ποντιάς αὔρα—
ἢ νάσων ἀλιήρει—

EUR. HEC., v. 444-6.

Ἦκουσ' ἀντιλεγόντων.

ARIST. EQ., 909.

II. Trochee.

Ἦ Κλέων ἀπόληται.

Do. 906.

II. GLYCONIAN. These verses, so named after the poet Glycon, are the next in order, being Dimeters Acatalectic.

I. Spondee.

Ὅστις τοῦ πλείονος μέρους
χρῆζει, τοῦ μετρίου παρεῖς—
λύπας ἐγγυτέρω τὰ τέρπ.

II. Trochee

οντα δ' οὐκ ἂν ἴδοις ὅπου

SOPH. ŒD. COL., v. 1211-17.

Next to the Glyconian may be ranked the following verses, which exceed them only by a syllable.

Εὐτόπῳ, ξένε, τᾷσδ' ἑ χάρας :

Θείαις ἀμφιπολῶν τιθήναις

SOPH. ŒD. COL., v. 668-80.

III. PHALÆCIAN. These verses, so named from their inventor, the poet Phalæcus, exchange the Choriambus in Place II. for its allowable substitute, the Diambus.

Εἶθ' ἐξ ἧν παρὰ τῇ ρέα καθεύδεις .

ARIST. ECCL., 933.

Next in order may be classed the following, which, equalling the Phalæcian in length, retain the Choriambus in Place II.

Γλαυκᾶς παιδοτρόφου φύλλον ἐλαίας —

Δῶρον τοῦ μεγάλου δαίμονος, εἰπῶν .

SOPH. ŒD. COL., v. 701-9.

IV. ASCLEPIADIC. These, named from the poet Asclepiades, exceed the latter by one syllable, in other respects being similarly constructed.

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντῆσαν .

ALCÆUS.

V. ALCÆAN. So named from Alcæus, a famous lyric poet, contemporary and fellow-countryman of Sappho. Tetrameters Acatalectic.

Σύν μοι πιε, συνήρα, συνέρα, συστεφανηρόρι
σύν μοι μαινομένῳ μαίνεο, σὺν σῶφρονι σωφρόνῳ .

ATHENÆUS, xv. 695.

There is also an Alcæan Pentameter; which is the verse employed under the name of Alcaic by Horace.

Τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται
 Τὸ δ' ἔνθεν ἄμμες δ' ἄν τὸ μέσον ναῖ.
 ALCÆUS.

VII.—IONIC.

$$\left(\begin{array}{cccc} - & - & \cup & \cup \\ \cup & \cup & - & - \end{array} \right)$$

SOTADIC. These verses are merely the common Tetrameter brachycatalectic, which were much in use with a satirical writer, named Sotades.

Εἰ καὶ βασιλὺς πέφυκας, ὡς Διητὸς ἀκουσον.
 Ἦν χρυσοφορεῖς, τοῦτο τυγχῆς ἐστὶν ἔπαρμα.
 SOTADES.

EPIONIC. These verses are differently constituted, according to the foot.

The Epionic a majore is, when the Diiambus or Epitrite is joined with the Ionic a majore.

The Epionic a minore is when a Ditrochæus, Epitritus II., or Pæon, is found mixed with the Ionic a minore.

Καβελὼν ἦνθησε καρπός.

ANACREON.

Μέγας ἐν τούτοις θεός.

SOPH. ŒD. TYR., 871.

PROSODIACUS. This name was given to these verses from the circumstance of their being used in religious ceremonies, ἐν αἷς πρόσοδοι ἐγένοντο. They consist of Choriambi intermixed with Ionics of either kind.

Μοῦσαι δὲ παλαιγενέων—,

Οὐ γὰρ ἐν ἀμετέρεα γνώμα λύρας

ᾠπασε δέσπιν ἀοιδὰν.

EUR. MEDEA, v. 421.

Πείσει χάρις, ἀμειρόσιός τ' αὐγὰ πέπλων.

DO. v. 979.

MANUAL
OF
GREEK PROSODY.

SUPPLEMENT,
CONTAINING
METRES OF LESS ORDINARY OCCURRENCE.

SUPPLEMENT, &c.

I.—AMPHIBRACHIAC.

(∪ — ∪)

A

Trimeter catalectic.

Ἐπείγετε νῦν, ἐν ὅσῳ—

ARIST. PAX., v. 888

B

Trimeter acatalectic.

Στράτων ὅς ὑφαντοδόνητον.

ARIST. AVES., v. 881.

C

Tetrameter acatalectic.

Ἰήκοπον οὐ πελάθεις ἐπ' ἀράγαν!

ARIST. RAN., v. 1196.

II.—BACCHIAC.

(υ - -)

A

Dimeter acatalectic

Τί πάσχεις ; τί κάμνεις ;

ARIST. NUB., v. 689.

Πέπρασθαι· πέπρασθαι.

ARIST. AVES, v. 691.

B

Tetrameters acatalectic.

Τίς ἀχῶ, τίς ὀδμὰ προσέπτα μ' ἀφεγγής ;

ÆSCH. PROM. VINCT., v. 115.

Κομίζει ποτ' αὐτῶ πρὸς ὄρνιθας ἐλθεῖν.

ARIST. AVES. v. 394.

This foot, from its similarity of sound, is not unfrequently found joined with Amphibrachys.

Κρότον δ' ἄμα ποίη χορωφελέτα

ARIST. LYS. v. 1226.

Τί κάλλιον ἀρχομένοισι

DO. EQ. v. 1164.

III.—TRIBRACHIAC.

(u u u)

These verses are by some considered as indifferently Pyrrhic or Proceleusmatic: but the Pyrrhic appears to be a fragmentary foot, being only of I. power; and those verses only are properly Proceleusmatic, in which the Anapæst occurs.

Mixed System.

Κάταγι, κάταγι· πρόσιθ' ἀτρέμας
ἀτρέμας ἴθι· λόγον ἀπόδος ἐφ' ὅ,τι
χρεῖος ἐμόλετέ ποτε.

"Α ἄ ἄδικος ἄδικα τότ' ἄρ' ἔλακιν,
ἔλακιν ἀπόφονον, ὅτ' ἐπὶ τρέποδι

Θέμιδος ἄρ' ἰδίκασε.

EUR. OREST., v. 149-162.

IV.—SPONDAIC.

(- -)

These verses are mostly acatalectic.

A

Dimeter acatalectic.

Σπονδὴ. σπονδὴ.

ARIST. PAX., 1044.

B

Trimeter hypercatalectic.

Πᾶ βῶ; πᾶ στῶ; πᾶ κέλσω;

EUR. HEC., v 1040.

C

Tetrameter acatalectic.

Ἡρίσσηται δ' ἐξαρκούντως.

ARIST. RAN., v. 361.

D

Pentameter acatalectic.

Εἰς τοὺς εὐανθεῖς κόλπους λειμώνων.

ARIST. RAN., v. 359.

E

Heptameter acatalectic.

Ἐγκρούων, κἀπισκάπτων, καὶ παίζων, καὶ
χλευάζων.

ARIST. RAN., v. 360.

F

Octometer acatalectic.

Κτείνω δ' οἷ κήπους εὐώδεις φθείρουσιν λύμαις
ἐχθίσταις.

ARIST. AVES, v. 994.

V. CRETIC.

(- υ -)

These verses are most usually found intermixed with Pæons either in the same verse or the same system.

A

System of Dimeters and Trimeters intermixed.

Φρόντισον, καὶ γενοῦ
 πανδίκως εὐσεβῆς πρόξενος·
 τὰν φυγάδα μὴ προδῶς
 τὰν ἑκαθεν ἐκβολαῖς
 δυσθέοις ὀρμέναν·
 μηδ' ἴδης μ' ἐξ ἐδρᾶν
 πολυθέων ῥυσιασθεῖσαν, ᾧ
 πᾶν κράτος ἔχων χθονός,
 γινῶθι δ' ὕβριν ἀνέρω,
 καὶ φύλαξαι κότον.

ÆSCH. SUPPLICES, v. 412.

B

Tetrameters acatalectic.

Καὶ ξυνὼν Βρασιῖδα, καὶ φορῶν κρέασπεδα
 στεμνωμάτων, τήν δ' ὑπήνην ἄκουρον τρέφων.

ARIST. VESP., v. 458.

C

Pentameter acatalectic.

Ἀλλὰ πρὸς πῦρ διέλκων μετ' ἀνδρῶν ἑταίρων
 φίλων.

ARIST. PAX., v. 1070.

D

Hexameters.

Pæon Primus intermixed with Pes Creticus.

Ἐκπέφευγ', οἴχεται φροῦδος! οἴμοι τάλας τῶν
 ἑτῶν τῶν ἐμῶν!

Οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἄν-
 θράκων φορτίον

Ἡκολούθουν Φαῦλλα τρέχων, ὥς φαύλας ἂν ὁ
 σπονδοφόρος

Οὗτος ὑπ' ἐμοῦ τότε διωκόμενος, οὐκ ἂν ἐλα-
 φρῶς ἂν ἀπεπλίσσατο.

ARIST. ACH., v. 208.

VI.—DOCHMAIC.

(υ — — υ —)

These verses are considered by some as simply made up of Antispastic Penthimemers. But I have followed those, who, from its constant recurrence, consider it a separate metre.

A

Monometer acatalectic.

Βοᾷ βαρζάρα.

EUR. PHŒN. 1320.

B

System of Dimeters acatalectic.

Λέγεις μοι χάραν' λέγεις μοι βόαν!

'Αναβοάσομαι τὸν εὐπαιδα καί.—

ARIST. PLUT., v. 632-4.

'Ανὴρ οὐ τρέμει τὸ πρᾶγμ'. εἶά νυν,

'Επειδὴπερ αὐτὸς αἰρεῖ λέγειν.

DO. ACH., v. 460.

Βοήθησον, ᾧ γοεγολόρα φανείς!

DO. DO., v. 532.

ὦ πόλι καὶ Θεῶν Δεοσυχθρία!

DO. VESP., v. 403.

Μὴδ' ἀτενὴς ἄγαν ἀτεράμων τ' ἀνὴρ—

Do. DO., v. 700.

Κλάδεσι νομὸν ἔχει· τά τε κατ' οὔρεα—

Do. AVES, v. 241.

C

System of Dimeters acatalectic, followed by
Monometer Hypercatalectic.

Τί μέμονας, τέκνον; μήτι σε θυμοπλη-
θὴς δορύκαργος ἄτα φερέτω· κακοῦ δ'
ἔκθεαλ' ἔρωτος ἀρχάν.

Ὀμοδακῆς σ' ἄγαν ἴμερος ἐξοτρύν-
ει πιπρώκαρπον ἀνδροκτασίαν τελεῖν
αἵματος οὐ δεμιστοῦ.

ÆSCH. S. C. THEB., v. 683 9.

D

Dimeter hypercatalectic.

Σκωπτόμενοι δ' ἂν ἐν ταῖσιν ὁδοῖς ἀπάσαις.

ARIST. VESP., v. 519.

E

Trimeter acatalectic.

Χρήματα καὶ βίαν Κλειταγόρα τε κάμοι μετὰ
Θετταλῶν.

ARIST. VESP., v. 1205.

CONCLUDING REMARKS.

HAVING now, it is presumed, acquired a general knowledge of the principles of the Greek metres, the Student is advised at once to apply his observations to the Greek poets themselves. In the Choral odes, he will find that the Choriambic verse very greatly prevails, together with the Anapæstic; which two systems, next to the Tragic Iambic Trimeter, are more especially recommended to his attentive study.

If he should occasionally meet with a verse, or verses, which he finds difficulty in reducing to anything like a system, let him examine whether, by some slight interchange, he cannot produce regularity. It is scarcely, indeed, to be supposed that the Greeks, who were ever characterised by a native delicacy of ear, would ever wilfully lay aside all attention to the laws of metrical composition: and, therefore, instead of hastily pronouncing a verse anomalous which presents at first sight an admixture of dissonant metres, he should at once attempt to reduce it to order; which may often be done by the simple translation of a foot, or even a syllable, to the next line. I subjoin an example from the edition of Æschylus by the eminent Professor Scholefield, to show how simply this alteration may be effected: numbers might be brought from Aristophanes, but one example is considered sufficient to induce him to turn his attention to the matter himself.—

Πίφρικα τὰν ὠλεσίσιπον
θεὸν, ὃν θεοῖς ὁμοίαν,
παναληθῇ κακόμαντιν,

πατρός εὐκταίαν Ἑρινὺν
 τελέσαι τὰς περιθύμους
 κατάρας βλαψίφρονος, Οἰδιπόδα
 παιδολέτωρ Ἑρις ἄδ' ὀτρύνει.

Æsch. S. c. H. v. 717. Scholefield, Camb. 1830, p. 182.

This reading presents an unpleasing and incongruous admixture of metres,—Choriambic and Pæons, with Ion. a. majore, &c.

But remove the final syllables from each of the first five verses, and transfer it to the second, and a regular and pleasing system of Choriambic metres is produced with the Synaphæa running through them.—

Πέφρικα τὰν ὠλεσίοικ—
 ον θεὸν, οὐ θεοῖς ὅμοι—
 αν, παναληθῇ καχόμεαντ—
 ιν, πατρός εὐκταίαν Ἑριν—
 ὦν τελέσαι τὰς περιθύμ—
 ους κατάρας βλαψίφρονος, Οἰδιπόδα
 παιδολέτωρ Ἑρις ἄδ' ὀτρύνει.

cf. Soph. CEd., Col. 498, ed. Gaisford.

As an instance of the needless and futile multiplication of metres by writers, I may refer to Mr. Grant's Latin Grammar, where, in p. 456, he treats of the Anacreontic verse, as the Iambic Dimeter Catalectic, quoting as examples—

Habet omnis hoc voluptas,
 Stimulus agit furentes.—Boët.

And in p. 471, treating of Trochaic verse, he speaks of the Anacreontic Dimeter (Trochaic) Acatalectic, having the Pyrrhic in place I., and the rest Trochees.—

Age, cuncta nuptiali
 Redimita vere tellus
 Celebra toros heriles.—Claud.

It is not indeed to be denied that verses are frequently capable of different methods of scansion ; the proper method in such cases will then be to ascertain the prevailing character of the entire system, and assign that name which is most in uniformity with it.

The student, however, must be careful not to be misled by too great a zeal for uniformity, inasmuch as a casual resemblance is often discoverable between verses of opposite character. For instance the verse—

Νάρκισσος, μεγάλαιν θεαῖν.

Soph. Œd., Col. v. 683.

which is the Interposed Choriambic Dimeter, must be carefully distinguished from—

Τὸν ἀργῆτα Κολωνόν· ἔνθ.

do., v. 670.

which is the Antispastic Dimeter.—

As also,

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν.

The Int. Chor. Trim., from the verse following:

Λαβὼν τῷ ξίφειος χρυσοδέταν ἰχθύν.

The Ant. Trimeter—the genius of the Choriambic metre not allowing the Iambus in the First place. These remarks might be multiplied to a considerable extent; but they would cause us to exceed the limits of a manual, such as this is intended strictly to be.

For the rest, he is now left to his own judgment, aided by Time and Experience.

VALETE.

I N D E X.

| | |
|-----------------------------|-----------|
| Introduction..... | PAGE 7 |
| Remarks on Greek Metre..... | 9 |

METRES.

| | |
|----------------------------|-------|
| I. Iambic..... | 12 |
| II. Trochaic..... | 14 |
| III. Anapæstic..... | 15 |
| IV. Dactylic..... | 15 |
| V. Choriambic..... | 17 |
| VI. Antispastic..... | 17 |
| VII. Ionic à majeure... .. | 18 |
| VIII. Ionic à minore... .. | 18 |
| IX. Pæonic..... | 18 |
| Lyric Poetry..... | 19 |
| Rules for Scansion..... | 20 |
| Names of Feet..... | 23 |
| Terms used in Prosody..... | 24 |
| Schemes of Metres..... | 25—33 |

APPENDIX I.

| | PAGE |
|-------------------------|-------|
| Examples of Metres..... | 37—47 |

APPENDIX II.

Variations of, I.* Iambic System.

| | |
|------------------------|----|
| α. Comic Licenses..... | 51 |
| β. Anacreontic..... | 51 |
| γ. Iambelegus..... | 52 |
| δ. Periodic..... | 52 |
| ε. Euripidean.. .. | 53 |
| ζ. Scazon..... | 53 |

III. Anapæstic.

| | |
|------------------------|----|
| α. Aristophanic..... | 54 |
| β. Proceleusmatic..... | 54 |

IV. Dactylic.

| | |
|-------------------------|----|
| α. Heroic Licenses..... | 55 |
| β. Æolian..... | 56 |
| γ. Elegiac..... | 56 |
| δ. Elegiambus..... | 57 |

V. Choriambic.

| | |
|-------------------------------|----|
| A. Epichoriambic..... | 57 |
| α. Sapphic and Adonic..... | 58 |
| β. Logœœdic..... | 58 |
| γ. Alcmanic..... | 59 |
| B. Interposed Choriambic..... | 60 |
| α. Pherecratian..... | 60 |
| β Glyconian..... | 61 |

* These numbers are meant to correspond with the order of the metres as first given in the text.

| | PAGE |
|------------------------------|------|
| γ . Phalæcian | 62 |
| δ . Asclepiadic | 62 |
| ϵ . Alcæan | 62 |

VIII. Ionic.

| | |
|------------------------------|----|
| α . Sotadic | 63 |
| β . Epionic | 63 |
| γ . Prosodiacus | 64 |

SUPPLEMENT.

| | |
|--------------------------|----|
| I. Amphibrachiac | 67 |
| II. Bacchiac | 68 |
| III. Tribrachiac | 69 |
| IV. Spondaic | 70 |
| V. Cretic | 72 |
| VI. Dochmaic | 74 |
| Concluding Remarks | 77 |

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ERRATA.

Page 37, for Ω read $\text{'}\Omega$.

— 38, for $\alpha\gamma\alpha\gamma\omega\upsilon$ read $\acute{\alpha}\gamma\alpha\gamma\omega\upsilon$.

— 62, for $\pi\iota\nu\epsilon$ read $\pi\tilde{\iota}\nu\epsilon$.

The haste with which this work was got up to meet the re-opening of the Collegiate School, will, it is hoped, be an apology for any trifling errors which may have yet escaped the Author's eye.

